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CANADIANA

MAR 25 1994

**January 1994**



**English 33**  
**Part A: Written Response**  
**Grade 12 Diploma Examination**

**Alberta**  
EDUCATION

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**January 1994**  
**English 33 Part A: Written Response**  
**Grade 12 Diploma Examination**

*Description*

**Part A: Written Response** contributes 50% of the total English 33 Diploma Examination mark and consists of **three** sections:

• **Section I:**  
**Personal Response to Literature**

*Suggested time*  
75 minutes

*Value*  
50% of the Part A mark

... *Page 2*

• **Section II:**  
**Functional Writing**

*Suggested time*  
45 minutes

*Value*  
30% of the Part A mark

... *Page 13*

• **Section III:**  
**Response to Visual Communication**

*Suggested time*  
30 minutes

*Value*  
20% of the Part A mark

... *Page 22*

*Instructions*

- Read the **whole** examination before you begin to write.
- Follow instructions carefully.
- Complete **all three** assignments.
- Space is provided in this booklet for planning and drafting and for your revised work. Please write your revised work in blue or black ink.
- You may use a nonelectronic English language dictionary and a thesaurus, but you may not use any other reference materials.
- Budget your time carefully; the suggested time for each section is a guideline for you.
- Do not write your name anywhere in this booklet.

*Time allotted: 2 1/2 hours. You may take an additional 1/2 hour to complete the examination if needed.*



## SECTION I: PERSONAL RESPONSE TO LITERATURE

(Suggested time: 75 minutes)

Read the excerpt from the short story “Nighthawks” and complete the assignment that follows.

### from NIGHTHAWKS

*This excerpt is set in present-day Chicago. The unemployed narrator compares his experiences of “killing time” at two locations, the Public Library and the Art Institute. The italicized titles in the excerpt refer to paintings that are hanging in the Art Institute.*

Between job interviews, I’d wander around the Art Institute, killing time. The Art Institute was on the park side of Michigan Avenue, across the street from the towering office buildings in which the employment agencies were situated. It felt soothing to drift among the paintings. Several had begun to feel like old friends. Visiting them beat sitting over a lukewarm coffee in some greasy spoon,<sup>1</sup> spending another afternoon studying not only the Want Ads, but the faces of the others at the counter who sat nursing their coffees as they grimly studied the Want Ads too. By now, I spotted their faces everywhere. I’d become aware of an invisible army armed with Want Ads, pounding the pavement, knocking on doors, hoping opportunity would answer.

The Art Institute was my base of operations. Its public phones were usually empty, and its restroom was modern and clean with a full-length mirror perfect for last minute inspections before heading out on an interview.

My first couple weeks of job hunting, I’d hung out at the Public Library. Unlike the Art Institute, admission to the library was free. But the longer I’d gone without work, the more an old dread crept back into me: a feeling from high school, a memory of dreary Saturdays when, loaded with note cards for research papers that I was hopelessly behind on, I’d enter the Public Library only to end up wandering around lost, wasting the day.

The public phones in the Public Library were always busy. In the old restrooms fluids pooled on the cracked terrazzo, and the homeless hung around inside, smoking, sometimes washing out their clothes in the plugged sinks. Even on the brightest days I began to notice the gray, gloomy cast of the marble corridors and flights of stairs.

The Art Institute, by contrast, seemed flooded with light—not merely the light streaming from skylights or the track lights focused on paintings. The paintings themselves appeared to throw an internal light the way that oaks and maples seem aflame in fall, from the inside out. My favorite painters were the Impressionists. On days when it seemed as if I’d never find a job, when I was feeling desperate, I’d stand before their paintings and stare at them until it seemed I could almost step into their world, that if I closed my eyes and then opened them I’d find myself waking under the red coverlet in Van Gogh’s *Bedroom at Arles*. I would open my eyes in a room of pastel light to find

*Continued*

<sup>1</sup>greasy spoon—slang term for a cheap, inferior diner or restaurant

that one of Degas' dancers, who had been sleeping beside me, had discarded her chemise and was stepping into her morning bath. Or I would awaken already strolling without a care in and out of patches of precise shade, one of the Sunday crowd along the river on the island of *La Grande Jatte*.

Yet, I would always end my walk through the paintings, standing before the diner in Edward Hopper's *Nighthawks*. Perhaps I needed its darkness to balance the radiance of the other paintings. It was night in Hopper's painting; the diner illuminated the dark city corner with a stark light it didn't seem capable of throwing on its own. Three customers sat at the counter as if waiting, not for something to begin, but rather to end, and I knew how effortless it would be to open my eyes and find myself waiting there, too.

*Stuart Dybek*  
Contemporary American Writer

## THE ASSIGNMENT

In the excerpt from "Nighthawks," the narrator suggests that people can find ways of helping themselves get through difficult times. For example, during his period of unemployment, the narrator uses his imagination to enter the worlds of his favorite paintings. By doing this, he appears to find the inner strength to get through the difficulty that he is facing.

**What is your opinion of the idea that imagination can provide the inner strength people need to face difficult situations?**

In your writing, you should

- consider the thoughts and feelings of the narrator in "Nighthawks"
- use your own observations and/or experiences to support your opinion

You may also refer to other literature that you have studied.

Present your ideas in PROSE.

## Section I: Personal Response to Literature

### PLANNING AND DRAFTING

There is additional space for planning and drafting on pages 6, 8, and 10.



## Section I: Personal Response to Literature

## REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for revised work on pages 7, 9, and 11.

## **Section I: Personal Response to Literature**

### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on pages 8 and 10.



## Section I: Personal Response to Literature

## REVISED WORK

[illegible]

There is additional space for revised work on pages 9 and 11.

## **Section I: Personal Response to Literature**

### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on page 10.

## Section I: Personal Response to Literature

## REVISED WORK

There is additional space for revised work on page 11.



## **Section I: Personal Response to Literature**

### **PLANNING AND DRAFTING**

## Section I: Personal Response to Literature

## REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

**GO ON TO SECTION II**



## SECTION II: FUNCTIONAL WRITING

(Suggested time: 45 minutes)

Use the situation described below to complete the assignment that follows.

### THE SITUATION

Nalwen High School is participating in Nalwen Community Spirit Week, which runs from March 7 to 11, 1994, by planning a Salute-to-Volunteers evening. As part of its contribution to the activities, your English 33 class has accepted the responsibility of informing Ms Maggie Cameron that she has been named *Volunteer of the Year*. Ms Cameron is well known to Nalwen High School students for her volunteer work with teens. Your class has also agreed to present Ms Cameron with the prestigious Nalwen Outstanding Volunteer Award, known locally as the NOVA, during the Salute-to-Volunteers evening to be held on March 9 at Nalwen High School.

Your class has selected you to write a letter of invitation to Ms Cameron. In the letter, you are to include information about the program that has been planned for March 9.

### THE ASSIGNMENT

**Write a letter to Maggie Cameron informing her that she will be honored on March 9, 1994, by being named *Volunteer of the Year* and that she will be presented with the Nalwen Outstanding Volunteer Award. In your letter, provide Ms Cameron with helpful information that will enable her to participate in and enjoy the evening's program.**

In your letter, BE SURE to

- state your purpose
- provide information that is necessary and helpful
- use an appropriate tone

**Please Note:** Letter format has been provided beginning on page 15.  
Sign your letter PAT JONES, Nalwen High School.

*Continued*

## **Section II: Functional Writing**

### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on pages 16 and 18.

## Section II: Functional Writing

## REVISED WORK

# Nalwen High School

432 Park Crescent, Nalwen, Alberta T6R 1P1

NHS

January 13, 1994

Ms Maggie Cameron  
16 Nalcreek Boulevard  
Nalwen, Alberta  
T3R 1P6

Dear Ms Cameron:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for revised work on pages 17 and 19.



**Section II: Functional Writing**

**PLANNING AND DRAFTING**

There is additional space for planning and drafting on page 18.

## Section II: Functional Writing

## REVISED WORK

There is additional space for revised work on page 19.

## **Section II: Functional Writing**

### **PLANNING AND DRAFTING**



## Section II: Functional Writing

## REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



**GO ON TO SECTION III**

**SECTION III: RESPONSE TO VISUAL COMMUNICATION**



*Continued*

### **SECTION III: RESPONSE TO VISUAL COMMUNICATION**

**(Suggested time: 30 minutes)**

Examine the photograph on page 22. Write a unified and coherent composition in response to the assignment that follows.

#### **THE ASSIGNMENT**

**What idea(s) does the photograph communicate? Explain how the details in the photograph and the photographer's choices reinforce the idea(s).**

#### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on pages 24 and 26.



### **Section III: Response to Visual Communication**

#### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on page 26.

### Section III: Response to Visual Communication

## REVISED WORK

There is additional space for revised work on page 27.

### **Section III: Response to Visual Communication**

#### **PLANNING AND DRAFTING**

### Section III: Response to Visual Communication

## REVISED WORK

Blank lined paper.

### **Credits**

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***Do Not Write  
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Name

Apply Label With Student's Name

English 33: Part A

# English 33: Part A

## January 1994

(Last Name)

(Legal First Name)

Y

M

D

Name:

Date of Birth:

Sex:

Permanent Mailing Address:

(Apt./Street/Ave./P.O. Box)

(Village/Town/City)

(Postal Code)

School Code:

School:

Signature:

No Name

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English 33: Part A

For Department Use Only

M1

M2

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